Production No. 2F17

The Simpsons

"RADIOACTIVE MAN"

Written by

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Created by
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Developed by
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20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, California 90035

RECORD

Date 9/12/94

"RADIOACTIVE MAN"

Cast List

HOMER.....DAN CASTELLANETA

MARGE.....JULIE KAVNER

BART.....NANCY CARTWRIGHT

LISA.....PAMELA HAYDEN

MILHOUSE.....PAMELA HAYDEN

COMIC BOOK GUY.....DAN CASTELLANETA

OLD BOARD MEMBER.....HARRY SHEARER

PRODUCER.....HARRY SHEARER

DIRECTOR.....DAN CASTELLANETA

FALLOUT BOY (CLIP).....HARRY SHEARER

RADIOACTIVE MAN .....

(DIRK RICHTER).....HARRY SHEARER

SCOUTMASTER.....DAN CASTELLANETA

ASSISTANT.....PAMELA HAYDEN

MAYOR QUIMBY.....DAN CASTELLANETA

CHIEF WIGGUM.....DAN CASTELLANETA

PRINCIPAL SKINNER.....HARRY SHEARER

NELSON.....NANCY CARTWRIGHT

KIDS.....NANCY, PAM, HARRY, DAN

DIFFERENT ANNOUNCERS....DAN, HARRY, PAM

BARNEY.....DAN CASTELLANETA

MOE.....DAN CASTELLANETA

STAGEHAND.....DAN CASTELLANETA

ALL.....ALL

KENT BROCKMAN.....HARRY SHEARER

SANJAY.....HARRY SHEARER

APU.....HARRY SHEARER

GRAMPA.....DAN CASTELLANETA

ALL KIDS.....DAN, HARRY, PAM, NANCY

RALPH.....NANCY CARTWRIGHT

MRS. VAN HOUTEN.....PAMELA HAYDEN

JIMBO.....PAMELA HAYDEN

MARTIN.....PAMELA HAYDEN

LUNCHLADY DORIS.....DORIS GRAU

ANOTHER BOY.....PAMELA HAYDEN

CASTING LADY.....PAMELA HAYDEN

CROWD.....ALL

LIONEL HUTZ.....DAN CASTELLANETA

TAILOR.....DAN CASTELLANETA

MR. VAN HOUTEN.....DAN CASTELLANETA

KRUSTY THE KLOWN.....DAN CASTELLANETA

RANIER WOLFCASTLE.....HARRY SHEARER

DIALOGUE COACH.....DAN CASTELLANETA

MOVIE PROP GUY.....DAN CASTELLANETA

MIDGET.....DAN CASTELLANETA

RADIOACTIVE MAN.....HARRY SHEARER

PROP GUY.....HARRY SHEARER

TEAMSTER.....HARRY SHEARER

KRISPY.....DAN CASTELLANETA

STAGEHAND #2.....DAN CASTELLANETA

MOVIE GUY.....HARRY SHEARER

SECOND MOVIE GUY.....DAN CASTELLANETA

EDDIE.....HARRY SHEARER

EDITOR.....HARRY SHEARER

OTTO.....HARRY SHEARER

SPIROGRAPH GUY.....DAN CASTELLANETA

CAVEPERSON.....DAN CASTELLANETA

MICKEY ROONEY.....MICKEY ROONEY

HELICOPTER PILOT.....HARRY SHEARER

SHALLOW LOOKING

HOLLYWOODITE.....DAN CASTELLANETA

RADIOACTIVE MAN

by

John Swartzwelder

ACT ONE

FADE IN:

SCENE 1

EXT. COMIC BOOK SHOP - ESTABLISHING

INT. COMIC BOOK SHOP

BART and MILHOUSE are scornfully looking through a rack of newly released comics. We can see, among others, "Cat Girl," and "Bat Boy." We also see a copy of "Man Boy," but it looks like it might be in the wrong rack.

BART

All these new superheroes suck. None of them can hold a candle to Radioactive Man.

MILHOUSE

The only decent new one is Radiation Dude.

BART

(SNORTS) He's just a cheap imitation of Radioactive Man.

MILHOUSE

Explain.

SCENE 1 CONT'D

BART

The similarities are subtle, but many. For example, Radioactive Man has his famous catchphrase "Up and Atom" (EXPLAINING) - with atom spelled a-t-o-m in a delicious pun...

MILHOUSE

(NODDING) Go on.

BART

... while Radiation Dude has a similar, but lamer catchphrase: "Up and Let's Go."

The COMIC BOOK GUY has been listening to all this.

COMIC BOOK GUY

You kids fancy yourselves experts, eh?

BART

(COCKILY) Well, between us we've read all 814 issues of Radioactive Man.

MILHOUSE

And both of us have the special limited edition issue where he and Fallout Boy get killed on every page.

COMIC BOOK GUY

I suppose you know Hollywood is planning a feature film about "Radioactive Man."

Both Bart and Milhouse's caps fly straight up and out of frame.

SCENE 1 CONT'D

COMIC BOOK GUY (CONT'D)

I gotta do something about that air conditioner suction.

We see the caps are quivering against the grill of a ceiling vent.

BART

(EAGERLY) Who's going to play Radioactive Man?

COMIC BOOK GUY

I will tell you in exactly seven minutes.

He goes in the back.

INT. BACK OF COMIC BOOK STORE

The comic book guy sits at his computer, turns it on, and taps his foot impatiently as DOS is loaded and several dozen other routines are run through. Finally the words "Code Name?" appear.

COMIC BOOK GUY

(TYPING) Code name... "Quadruple-oh-seven."

The computer goes through several other routines.

COMIC BOOK GUY (CONT'D)

(AS HE TYPES) "Need know star RM pic."

INT. SOME NERD'S HOUSE

A NERD at a computer reads the comic book guy's message, puts on a pair of Spock ears, and begins **TYPING** rapidly. He shrinks to a smaller square on the screen and four OTHER NERDS appear in boxes passing along the message. The last nerd is PRINCE.

SCENE 1 CONT'D

INT. HOLLYWOOD STUDIO - CONFERENCE ROOM

Finally, a NERD is crouched under the conference room table. He reads the comic book guy's question on his laptop computer, then puts a listening device on the underside of the table.

NEW ANGLE

We see the BOARD OF DIRECTORS of the film company, as well as the PRODUCER and DIRECTOR of the film.

OLD BOARD MEMBER

I don't see why Rainier Wolfcastle should be the star. I think we should bring back Dirk Richter. Kids will want to see the original Radioactive Man.

PRODUCER

(PATIENTLY) I keep telling you. He's 73 years old and he's DEAD.

OLD BOARD MEMBER

Granted, but...

DIRECTOR

Besides, we want to stay as far away from the campy 70's version as possible.

Everyone looks at the large 1973 Radioactive Man movie poster on the wall.

CLIP FROM 70'S RADIOACTIVE MAN MOVIE

RADIOACTIVE MAN and FALLOUT BOY are in an abandoned warehouse. Out of the shadows comes a sixty-year-old PAUL LYNDE-TYPE in a boy scout uniform. Fallout Boy sees him.

SCENE 1 CONT'D

FALLOUT BOY

Billowing backpacks, Radioactive Man!

It's the worst villain of them all: The

Scoutmaster!

RADIOACTIVE MAN (DIRK RICHTER)

(GRIMLY) I see him, Fallout Boy.

SCOUTMASTER

(A LA PAUL LYNDE) Go get 'em, scouts!

A bunch of 50ish HENCHMEN in boy scout uniforms surround our heros. One makes a fire by the Indian bow method encircling Radioacitve Man and Fallout Boy. Everyone begins **FIGHTING**. Batman style "Pow" words appear including "Zuff," "Pan," "Snuh," "Bart," "Poo," "Mint" and "Zak."

SCOUTMASTER (CONT'D)

Don't be afraid to use your nails,

boys!

After all the henchmen are knocked out, Radioactive Man opens a freezer, freeing a dozen Go-Go DANCERS, who immediately begin dancing. Radioactive Man and Fallout Boy begin go-go dancing too. After a moment, the bad guys recover and half-heartedly join in.

BACK TO SCENE

The producer holds up a map of the U.S. that has question marks drawn on it.

PRODUCER

Let's talk locations. We need a city

that has a nuclear reactor and a gorge,

and can guarantee us the full

cooperation of city officials.

OLD BOARD MEMBER

How about Pompeii?

SCENE 1 CONT'D

ASSISTANT

I'll check "Variety."

They begin thumbing through "Variety." We see huge, full-color scenic ads for New York, Utah, and Texas.

PRODUCER

Wow! Look at that ad!

We see he's looking at a tiny black and white ad that says, "Flim Springfield."

PRODUCER (CONT'D)

This place must be hot. They don't need a big ad or even correct spelling.

OLD BOARD MEMBER

I agree with that logic.

PRODUCER

(INTO INTERCOM) Get me two plane tickets to the state that Springfield is in.

INT. CITY HALL - QUIMBY'S OFFICE SCENE 2

QUIMBY and WIGGUM are eagerly leaning over the producer and the director, who both look uncomfortable.

PRODUCER

All right. We have 30 million dollars to spend. We'll make the movie here.

QUIMBY

We'll blow up our dams, destroy forests, anything. If there's a species of animal that's causing you problems - nosing around your camera - we'll have it wiped out.

SCENE 2 CONT'D

PRODUCER

(A LITTLE ALARMED) Well don't do that.

WIGGUM

You won't need stuntmen. We have condemned criminals you can use. Drop a ton of water on 'em, push 'em off cliffs, we don't care.

DIRECTOR

Look, we just want to make movies. Not kill things.

WIGGUM

(CONSPIRATORIALLY; STILTED) Right. We understand.

He gives them a big wink.

INT. SPRINGFIELD ELEMENTARY - BART'S CLASS

An announcement comes over the P.A.

SKINNER (O.S.)

(OVER P.A.) Students, I have an announcement. One of your favorite comic book heroes, Radio Man...

NELSON

(YELLING) Radioactive Man, stupid.

SCENE 2 CONT'D

SKINNER (O.S.)

(OVER P.A.) Strange. I shouldn't have been able to hear that. Anyway, a Hollywood studio has decided to film the Radioactive Man movie here in Springfield.

KIDS

Yayyyyyy!

SKINNER (O.S.)

(OVER P.A.) And they will be holding auditions to find a local youngster to play Fallout Boy.

Many of the CHILDREN'S hats fly up and out of frame.

SKINNER (O.S.)(CONT'D)

Oh, and the air conditioner will be fixed this afternoon.

CU - NEWSPAPER

The headline is: "Who Will Be Fallout Boy?" Subhead says: "Who Will Be Fallout Boy?" (We see a silhouette of a boy with a question mark).

INT. SIMPSON HOME

The FAMILY is eating dinner. Bart stands on a counter, looking at a comic book briefly, then begins acting out a line.

BART

Look behind you, Radioactive Man! The sun is exploding again!

(Bart dramatically dives off of the counter onto the floor).

SCENE 2 CONT'D

MARGE

Bart, why are you talking like that?

HOMER

Yeah. And who in the hell are you talking to? Marge, do you have other men in this house? Radioactive men?

BART

I'm practicing my Fallout Boy dialogue. If I get this role, I could finally come to terms with this funny little muddle called Bart.

MARGE

I don't know if this is such a good idea. So many child stars become criminals.

BART

Let's face it, I'm headed that way anyway, Mom. This lets you off the hook.

MARGE

(INTRIGUED) Hmmm... true.

HOMER

(STERNLY) You haven't answered my question, Marge. And now I've forgotten it.

MONTAGE

A) Banners are put up on buildings and across streets that say "Welcome Hollywood Money."

SCENE 2 CONT'D

B) We see Homer watching TV. He **CLICKS** rapidly through a number of TV channels. We see a quick series of different announcers.

DIFFERENT ANNOUNCERS

(ONE SYLLABLE EACH) Ev - er - y - one -

is - talk - king - a - bout - Ra - di -

o - ac - tive - Ma - an - y'all.

INT. MOE'S

MOE is holding up a tattered movie poster for a show called "Laff And A Haff." It shows the Little Rascals, with a young Moe in the center of the group.

BARNEY

Wow! You mean you were one of the

original Little Rascals?

MOE

Yeah.

HOMER

Which one were you? The ugly one?

Moe looks at him for a beat.

HOMER (CONT'D)

Were you the ugly one?

SCENE 2 CONT'D

MOE

No. I was the tough kid. Smelly. My shtick was looking into an exhaust pipe and getting a faceful of soot. Nobody could do that better than me. Of course, it was kinda hard to think of reasons for me to look in that exhaust pipe every time, but we had good writers. William Faulkner could write an exhaust pipe gag that would really make you think.

BARNEY

If you were such a big shot, why aren't you still making movies?

Moe gets a haunted look.

BARNEY (CONT'D)

Moe?... Moe?

MOE'S MEMORY

The Little Rascals are playing marbles. Moe, as "Smelly," **FIRES** a marble into the circle. It bounces and goes into an exhaust pipe. ALFALFA peers into the exhaust pipe and gets a face full of soot. Moe grabs Alfalfa's head and begins smashing it against the pavement.

MOE (AS SMELLY)

You stole my bit! That's my bit!

A stagehand runs in.

STAGEHAND

Oh my God! He's killed the original Alfalfa!

SCENE 2 CONT'D

MOE (AS SMELLY)

(OMINOUSLY) You're next, Faulkner.

We see WILLIAM FAULKNER in a canvas chair nervously take a swig from a flask.

BACK TO SCENE

Moe looks troubled.

MOE

Luckily, Alfalfa was an orphan owned by the studio.

ALL

(MURMUR UNDERSTANDING ASSENT)

ON TV

KENT BROCKMAN

With wealthy Hollywood people on the way, local merchants can be forgiven for raising their prices a little.

We see news footage of SHOPOWNERS on Main Street adding zeros to prices that are posted in their windows. A parking lot sign now says "All-Day Parking: A Zillion Dollars."

INT. KWIK-E-MART

SCENE 3

APU is glaring at SANJAY.

SANJAY

But Apu...

APU

No. It is unethical to charge more than our normal 80% mark-up. You know it, I know it, and many of our gods know it.

SCENE 3 CONT'D

SANJAY

Yes, but...

APU

Yes but nothing! 90%! That's it!

EXT. CITY LIMITS

EVERYONE in town is waiting by the road at the city limits sign.

GRAMPA

Here they come!

A stream of MOVIE PEOPLE in cars, vans and trucks **DRIVE** past. The townspeople watch them disappear towards Springfield, then they look at Grampa.

GRAMPA (CONT'D)

That was them!

The townspeople begin running towards town.

EXT. SPRINGFIELD ELEMENTARY - ESTABLISHING

A sign says, "Fallout Boy Auditions Here. Classes Suspended Until Further Notice."

INT. SPRINGFIELD ELEMENTARY - HALLWAY

It is full of KIDS practicing their lines.

ALL KIDS

(VARIOUS BAD READINGS) Watch out,

Radioactive Man.

BART

Watch out!

All the kids **GASP** and duck and turn in fear.

BART (CONT'D)

(FINISHING) ...Radioactive Man!!!

The kids realize that Bart was simply acting and **APPLAUD** vigorously.

SCENE 3 CONT'D

BART (CONT'D)

It's all in the delivery. (EMOTING)

...Now is the winter of our

discontent...

Again the kids **GASP** and duck.

RALPH

Oh no! Run!

The kids then realize Bart was acting and again break into vigorous **APPLAUSE.**

ANGLE ON MILHOUSE AND MRS. VAN HOUTEN

MILHOUSE

Mom, don't make me do this. I don't

want to be an actor. I want a career

in fasteners, all kinds of fasteners.

(WITH DISTASTE) Except clasps. No

clasps.

MRS. VAN HOUTEN

Nonsense. You're going to be great.

Now take off those glasses so they can

see your beautiful eyes.

She removes his glasses, revealing beady pig eyes.

ANGLE ON JIMBO

JIMBO

Hey, help me rehearse. Does Fallout

Boy punch like this? (PUNCHES MARTIN)

Or is it more like this? (DIFFERENT

PUNCH; THEN DISGUSTED) Oh, forget it.

He starts to walk away.

SCENE 3 CONT'D

MARTIN

Jimbo, quitters never win. And winners never quit. Persevere. Persevere.

JIMBO

(MOVED) You're right. Thanks.

He begins beating Martin again.

MARTIN

(IN SOME PAIN) That's the spirit.

INT. SKINNER'S OFFICE

The director, producer, a CASTING LADY, Skinner and GROUNDSKEEPER WILLIE are watching as LUNCHLADY DORIS reads with an auditioning NELSON.

LUNCHLADY DORIS

(BORED) At last the world is safe, eh, Fallout Boy?

NELSON

Watch ou...

DIRECTOR

(DISMISSIVE) Next.

NELSON

Aw, crap.

Nelson exits past ANOTHER BOY.

LUNCHLADY DORIS

At last the world is safe, eh, Fallout Boy?

ANOTHER BOY

Watch out radio! Active Man!

SCENE 3 CONT'D

DIRECTOR

Next.

ANOTHER BOY

Thanks for nothing... less than a great opportunity.

He exits.

ON THE DIRECTOR

DIRECTOR

We're never gonna find... wait a minute.

He sees RALPH standing in the corner.

DIRECTOR (CONT'D)

That child has the exact qualities we've been looking for. He's perfect. What's his name?

CASTING LADY

I don't know. He just came along with one of the others. He didn't sign up officially.

DIRECTOR

Forget him, then. It wouldn't be fair to the other children who filled out their application forms in full.

Everyone nods.

DIRECTOR

Next!

Bart enters confidently.

SCENE 3 CONT'D

LUNCHLADY DORIS

At last the world is safe, eh, Fallout Boy?

BART

(SUPER BRILLIANT READING) Watch out, Radioactive Man!!!!!

PRODUCER

Brilliant reading. Again!

BART

Watch out, Radioactive Man!!!!!

PRODUCER

Fantastic! One more time.

BART

Watch out, Radioactive Man!!!!!

PRODUCER

Congratulations, Bart Simpson, you're our new Fallout Boy. That's what I'd be saying to you if you weren't an inch too short. Next.

Bart looks crushed.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

SCENE 4

EXT. SIMPSON BACKYARD - DAY

We see Homer in a hammock eating rapidly from a bucket of chicken.

BART (V.O.)

Eat faster, Dad! Faster!

WIDEN to see Bart's arms locked around a tree supporting one end of the Hammock holding Homer. (His legs hold the hammock net.)

BART (CONT'D)

I need to grow an inch before tomorrow

or I won't get that part.

HOMER

Well, if it's for the arts.

Homer begins eating even faster.

EXT. SIMPSON HOUSE - ESTABLISHING - NEXT MORNING

INT. SIMPSON HOUSE - KITCHEN

Bart races into the kitchen and excitedly measures himself against pencil marks on the wall. The marks are wiggly, just like his hair. The rest of the family is eating breakfast.

BART

(MOAN) I only grew half an inch. I'm

still too short.

MARGE

Growing half an inch in one day is

still pretty good, Bart.

SCENE 4 CONT'D

LISA

Yeah, that's how fast Grampa is

shrinking.

We see the top of GRAMPA'S head poke over the table as he walks by.

GRAMPA

I'm as tall as I ever was.

BART

Is there anyway I can look taller

without actually being taller?

EXT. SIMPSON HOUSE

Bart walks out of the house wearing vertical striped clothes and platform shoes. His hair is combed straight up, and he's walking a VERY TINY DOG.

EXT. SPRINGFIELD ELEMENTARY - ESTABLISHING

INT. SKINNER'S OFFICE

Bart walks into Skinner's office. Milhouse is there, auditioning.

BART

Good news, gentlemen. I've grown that

extra inch you wanted, plus several

feet more.

DIRECTOR

(DECISIVELY) We have found our new

Fallout Boy! And he's right over

there!

He points to a stunned Milhouse. Bart also looks stunned, then walks over in front of Milhouse so the finger is pointing at him. He looks hopeful. The director shifts his position so he's pointing at Milhouse again. Bart looks stricken.

SCENE 4 CONT'D

EXT. SPRINGFIELD ELEMENTARY

Milhouse exits the school and is greeted by a **CHEERING** crowd, passing Bart.

CROWD

Milhouse! Hey Fallout Boy! Over Here!

Milhouse looks bewildered. All the GIRLS are ogling him, suddenly lovestruck. HUTZ pushes his way through the crowd, passing Bart.

LIONEL HUTZ

Outta the way, boy. Milhouse, baby!

Lionel Hutz, your new agent, manager,

bodyguard and drug dealer. (OFF

MILHOUSE'S LOOK) Keeper awayer.

A TAILOR rushes up.

TAILOR

Mr. Milhouse, you'll be needing a new

wardrobe. (PROUDLY) Feel the material

in this propeller hat.

EXT. MILHOUSE'S HOUSE

Milhouse runs up to his house, just a few steps ahead of a mob of pursuing HANGERS-ON.

MILHOUSE

Leave me alone! (CALLING) Mom! Dad!

Make them stop!

Milhouse rushes into the house.

INT. LIVING ROOM

Milhouse's PARENTS are unpacking boxes full of stereos, big screen TVs etc.

MILHOUSE

What is all this stuff?

SCENE 4 CONT'D

MR. VAN HOUTEN

We heard you've become a star. We decided we'd better start living in the fast lane.

MILHOUSE

What if I'm not a success? How will you pay for all this?

MRS. VAN HOUTEN

I'm sorry, I can't hear you son. I'm wearing a Jacuzzi suit.

She's wearing a clear plastic suit full of foaming, **BUBBLING** water. Milhouse looks dismayed.

INT. SIMPSON HOUSE - BART'S BEDROOM

Bart lies depressed on his bed.

BART

(MISERABLE) I just missed out on the greatest opportunity of my entire life. George Burns was right, show business is a hideous bitch goddess.

LISA

Well, at least your best friend got the part.

BART

What good does that do me?

SCENE 4 CONT'D

LISA

Don't worry, Bart. This doesn't leave you out in the cold. Milhouse is going to need an entourage... hangers on, butt-licks, coattail surfers...

BART

You're right. Why should I settle for less than second best?

LISA

You can have first crack at his half-eaten deli platters. You can watch big screen TV in his room when he has guests he doesn't want you to meet. You can use his Palm Springs getaway in August.

BART

You're right, Lis. The future's never looked brighter. I'll save you a black banana.

They hug. Suddenly some TEAMSTERS begin reeling movie lights into the room. Homer pops his head in.

HOMER

Guess what, kids. They're gonna pay us five hundred dollars a day to film some of the movie here. (LOW) They were going to do it at Flanders' house, but I filled them in about his cannibal past.

SCENE 4 CONT'D

BART

What cannibal past?

HOMER

That past he had. You know.

Homer sees the director and walks up to him.

HOMER (CONT'D)

(AWESTRUCK) Hey, didn't you direct "Three Times Eternity"?

DIRECTOR

Yes I did.

Homer holds his nose and fans.

HOMER

(IT STINKS) Hooey!

PRODUCER

I've got an idea, Mr. Simpson. Why don't you get something to eat from our food truck?

Homer seems to vaporize, leaving a residual image.

PRODUCER (CONT'D)

Mr. Simpson?

INT. PRODUCER'S TRAILER

SCENE 5

KRUSTY **BURSTS** in. He has a copy of the script in his hand.

KRUSTY

You've got to give me the part of Krispy the Klown.

DIRECTOR

I'm sorry, you're wrong for the part.

SCENE 5 CONT'D

KRUSTY

But look at my range!

Krusty pulls out a composite photo showing him in various poses.

CU - COMPOSITE PHOTO

The photos show Krusty 1) frowning, 2) laughing, 3) wearing a sailor's hat, and 4) studiously looking through a microscope. All his poses show him in full clown makeup.

BACK TO SCENE

The producer hands back the photo.

PRODUCER

Very nice. But we've already given the part to Robert Vaughn.

They walk off.

KRUSTY

(TO HIMSELF) Why does Robert Vaughn always get the clown parts?

EXT. MOVIE SET - LATER

Bart wanders around, looking at all the movie-related activity that's going on.

ON WOLFCASTLE AND THE DIALOGUE COACH

They are both reading from scripts.

DIALOGUE COACH

"Up and Atom."

WOLFCASTLE

Up and at them.

DIALOGUE COACH

Up and ATOM.

SCENE 5 CONT'D

WOLFCASTLE

Up and AT THEM!

DIALOGUE COACH

Up and ATOM.

WOLFCASTLE

Up and AT THEM!

DIALOGUE COACH

(BEAT) Better.

ON BART

He sees Milhouse walking towards him.

BART

Hi, Milhouse. (SINCERE) Hey, I want you to know that I'm glad at least one of us got the part.

Milhouse **EXPLODES**. The head lands in Bart's hands.

BART (CONT'D)

Milhouse!

A group of MOVIE PEOPLE start **RUNNING** angrily toward Bart.

BART (CONT'D)

I didn't do it! I wished him well! I wished him weeelll!

Milhouse's head lands in Bart's hand. We see wires coming from the neck.

BART

(SCREAMS)

A movie PROP GUY grabs the head.

SCENE 5 CONT'D

MOVIE PROP GUY

Stupid dummy wasn't supposed to explode

yet.

Bart sees Milhouse riding down the street on his bike.

BART

Ahh. There's the real Milhouse.

Bart waves. A mobile x-ray van **HITS** Milhouse, the front tires rolling over him.

DIRECTOR

Cut!

BART (CONT'D)

(HORRIFIED) Milhouse!

Bart runs up and sees it is actually a MIDGET dressed like Milhouse, who is pinned under a flashing x-ray machine.

BART (CONT'D)

Hey, you're not Milhouse.

MIDGET

No. I am just Milhouse when he gets

hurt.

The director walks up.

DIRECTOR

(CALLING) Okay, let's get the real

Milhouse over here under the x-ray

truck.

Milhouse comes over and lies on the ground, taking the place of the midget.

MILHOUSE

(MISERABLE) Hi, Bart.

SCENE 5 CONT'D

BART

Hey, cool, Milhouse! You get to be crushed by a truck!

MILHOUSE

It sounds like more fun than it really is. (TO DIRECTOR) Hey, I think I'm laying on a broken bottle.

DIRECTOR

Beautiful. Okay. Fallout Boy origin scene. Take one. Action.

Radioactive Man rushes up to Milhouse, lifts the truck and the flashing x-ray machine off him and helps him up.

RADIOACTIVE MAN

Up and AT THEM!

FALLOUT BOY (MILHOUSE)

Thanks for the help, Mysterious Stranger. Say, I think those x-rays gave me super powers.

DIRECTOR

Cut! That was perfect. Let's do it again.

MILHOUSE

Uh, these aren't real X-rays, are they?

DIRECTOR

Good question. We'll check into that. Okay, X-ray machine to full power and ...Action!

SCENE 5 CONT'D

EXT. SHOOT LOCATION

Martin, Nelson and Ralph are watching the PROP GUYS painting HORSES to look like cows, with big black spots etc.

MARTIN

Why don't you just use real cows?

PROP GUY

Cows don't look like cows on film. You gotta use horses.

RALPH

What do you do if you want something that looks like a horse?

PROP GUY

Usually we just tape a bunch of cats together.

ON HOMER

He is hanging around with some TEAMSTERS who are lounging elaborately against the side of a truck.

HOMER

You guys work on the movie?

TEAMSTER

You saying we're not working?

HOMER

I always wanted to be a teamster. (ADMIRINGLY) So lazy and surly. Mind if I relax next to you?

He stretches out next to them. They see he's as comfortable as they are and competitively stretch out further.

ON QUIMBY AND WIGGUM SCENE 6

They walk up to the producer. They don't look too sure of themselves.

PRODUCER

(TIRED) What is it now, Quimby?

QUIMBY

Nothing. Nothing. (BEAT) Only...

uh... the city has just passed another

movie film tax. I'm sorry.

PRODUCER

(VERY TIRED) How much do we owe you?

Quimby and Wiggum look at each other, surprised.

QUIMBY

I'm not sure.

WIGGUM

To tell you the truth, we didn't think

you'd go for it.

INT. MILHOUSE'S STARWAGON

Bart looks around in awe.

BART

Wow. You've really got it made now,

Milhouse. This is living.

MILHOUSE

Is it, Bart? Is it?

BART

Yes.

Bart looks at the Oscar on one of the shelves.

SCENE 6 CONT'D

BART (CONT'D)

Cool! An Oscar! (READING INSCRIPTION) "To Milhouse Van Houten, in anticipation of a lifetime of achievement."

MILHOUSE

Ever since I became a movie star, I've been miserable. I had to get up at five in the morning just for makeup.

He looks at himself in the mirror.

MILHOUSE (CONT'D)

I like the way the blush accentuates my cheekbones, but it's not worth it. And making movies is so horribly repetitive. I've said "jiminy jillikers" so many times the words have lost all meaning.

The director sticks his head in the door.

DIRECTOR

We've got to do the "jiminy jillikers" scene again, Milhouse.

MILHOUSE

(LOW) But we already did it. It took seven hours, but we did it. It's done.

SCENE 6 CONT'D

DIRECTOR

Yeah, but we got to do it from different angles. Again and again and again and again and again.

MILHOUSE

(WAIL) Ahhhhh!

BART

(OBLIVIOUS) Yeah. (SATISFIED) Ahhhh! (THEN NOTICING THE COLD CUTS) What do we have here? Salami... pimento loaf...

INT. EDITING TRAILER

ON THE SCREEN

The evil Krispy the Klown has imprisoned Radioactive Man and Fallout Boy.

KRISPY

I've got you now, Radioactive Man. (AFTERTHOUGHT) Oh, and you too, Fallout Boy.

FALLOUT BOY

Jiminy jillikers!

RADIOACTIVE MAN

There's no need for profanity, Fallout Boy.

We PULL OUT to see the director and producer watching dailies.

SCENE 6 CONT'D

PRODUCER

Everyone in town has been gouging us silly, but it's worth it. It's all up there on the screen.

DIRECTOR

Yes, and that Milhouse is going to be big. Gabby Hayes big.

INT. POWER PLANT

Everyone is preparing for a complicated action scene as Bart watches.

DIRECTOR

(INTO MEGAPHONE) Okay, listen up, everybody. This is the hardest, most expensive scene in the movie and we only get one shot at it so we have to do it right. Fallout Boy will rescue Radioactive Man moments before he's hit with a forty- foot wall of sulfuric acid that will horribly burn everything in its path. So I want to see goggles, people. Okay... Cue the mile-long domino chain! Hatch the Doomsday eggs! Tip the acid vats... now! And, roll film!

ON RADIOACTIVE MAN

He is tied up with glowing radioactive rods.

RADIOACTIVE MAN

Only Fallout Boy can save me now.

SCENE 6 CONT'D

He waits for a few beats. His eyes dart off camera for a moment.

DIRECTOR

Cue Fallout Boy!... Fallout Boy?

RADIOACTIVE MAN'S POV

A huge wave of sulfuric acid heads for him. Radioactive Man stoically puts his goggles on. The wall of acid **SWEEPS** him away.

RADIOACTIVE MAN (CONT'D)

(DOPPLER EFFECT) I'll be in my trailer!

He is promptly driven like a spike halfway into the wall of his trailer.

RADIO ACTIVE MAN (CONT'D)

Somebody hose me down. My legs are

tingling... make that burning.

ON THE DIRECTOR AND THE PRODUCER

They look at each other with dismay.

DIRECTOR

(FURIOUS) Where the hell is Milhouse?!

Lunchlady Doris runs into the room.

LUNCHLADY DORIS

Hold on to your hats. Milhouse has

disappeared!

Everyone, including Bart, looks stunned. The producer and director survey their destroyed, dissolving sets. (Clock melted a la Salvador Dali painting.)

PRODUCER

(QUIETLY) That one shot cost us a

million dollars.

SCENE 6 CONT'D

DIRECTOR

(FATALISTIC) Oh well. At least we

didn't blow our payroll office.

A nearby STAGEHAND hears this.

STAGEHAND #2

(YELLING) Blow the payroll office!

We PAN over to a payroll trailer, which **EXPLODES**. Money rains down on the producer and director, who look sad.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

SCENE 7

CU - NEWSPAPER

Close up of a spinning newspaper, headline says: "Milhouse Disappears! - Movie On Hold." Spinning Variety: "Milhouse Meltdown! Ankles Pic, Flick Sick." Another spinning newspaper reads: "Spinning Newspaper Injures Printer."

EXT. SPRINGFIELD STREET

People are searching everywhere, calling **"MILHOUSE."** A producer is tacking up a reward poster for Milhouse.

CU - POSTER

It says: "Milhouse! $8,000,000 Reward! Dead Or Alive!" The "dead" has been hastily crossed out.

EXT. SHOOT LOCATION

The whole area is being scoured for signs of Milhouse. A group of people tip over Milhouse's StarWagon.

MOVIE GUY

He's not under here.

2ND MOVIE GUY

Let's tip over the school.

They hurry off.

EXT. OUTDOOR RESTAURANT IN PARIS

Wiggum, EDDIE and LOU are drinking champagne and looking out at the Eiffel Tower.

EDDIE

It was a good idea checking for

Milhouse in Paris, Chief.

WIGGUM

Yeah. Let's see if he's at any of the

strip clubs.

SCENE 7 CONT'D

INT. EDITING BAY

The producer and director are watching a scene the EDITOR has put together from existing scenes.

EDITOR

(SMUG) Thanks to modern editing

techniques, we can use existing footage

to complete the film without Milhouse.

Watch.

ON THE SCREEN

Radioactive Man is standing in a large cave confronted by a bunch of TOUGHS. Fallout Boy isn't there.

RADIOACTIVE MAN

(SIDE OF HIS MOUTH) Looks like we're in

trouble, Fallout Boy.

The scene changes to Radioactive Man standing next to Fallout Boy in a meadow.

FALLOUT BOY (MILHOUSE)

Jiminy Jillikers, Radioactive Man!

What'll we do?

The scene changes back to Radioactive Man in the cave.

RADIOACTIVE MAN

We'll have to fight our way out. Are

you ready?

The scene changes to Fallout Boy sitting on a couch.

FALLOUT BOY (MILHOUSE)

Yes.

The scene changes to Radioactive Man and Fallout Boy fist **FIGHTING** with CENTIPEDE MEN on the moon.

SCENE 7 CONT'D

BACK TO SCENE

The editor looks at the producer smugly.

PRODUCER

You're fired.

The editor smugly opens a newspaper.

EDITOR

(SMUGLY READING) "Help wanted."

He begins circling job opportunities, looking up smugly at the producer as he does so.

EDITOR (CONT'D)

(SMUGLY) Cab driver... phone sales...

EXT. POLICE STATION

Wiggum is letting several **SNARLING** POLICE DOGS loose as Milhouse's parents watch anxiously. The dogs race off down the street, **GNASHING** their great teeth.

WIGGUM

We can all stop worrying now. These dogs never fail.

MR. VAN HOUTEN

(CONFUSED) But... will they just find Milhouse? Or find him and kill him?

WIGGUM

Well... uh... when they get him they'll... mumma hammell fusnuhm...

Wiggum and Milhouse's dad stare at each other for awhile.

MR. VAN HOUTEN

You didn't answer me. You just trailed off.

SCENE 7 CONT'D

WIGGUM

Uh... yeah, I did kind of trail off,

didn't I?

EXT. SIMPSON FRONT YARD

Homer sits in a beach chair with a fishing rod. The line disappears over a hedge.

HOMER

Heh heh heh. To catch a Milhouse, you

have to think like a Milhouse.

We CUT TO the end of Homer's line and see it is attached to a pair of thick Milhouse-style glasses.

BACK TO SCENE

MARGE

You're never going to get him this way.

Suddenly, the line goes taut, the rod bends, and the reel starts **SPINNING** wildly. Homer struggles. Marge braces her arms around him, steadying his position.

MARGE

Play him! Give him some line!

Homer soon reels in the Midget, wearing the glasses.

MIDGET

I knew free glasses were too good to be

true.

EXT. STREET

Bart walks past people who are looking for Milhouse.

BART

I know how Milhouse thinks. I'll just

check all his old haunts.

He enters a building with a sign that reads "Slot Car Heaven: 124th the size, 3/8ths the fun."

SCENE 7 CONT'D

INT. SLOT CAR HEAVEN

The Comic Book Guy races OTTO, who has a miniature bus.

BART

Have you seen Milhouse?

OTTO

No. Now go away. We're racing for the title of the Champion of the Universe.

EXT. ABANDONED FACTORY

We see an old delapidated factory with shattered windows, cobwebs, etc. A sign reads: "Spirograph Factory." (Some letters have fallen off the second word, but somehow it still spells "Factory," though the letters are oddly spaced.)

INT. FACTORY

We see a slightly crazed-looking MAN in a lab coat endlessly making spirograph drawings.

BART

Have you seen Milhouse?

SPIROGRAPH MAN

No.

BART

Okay, thanks.

Bart begins to leave.

SPIROGRAPH MAN

Wait.

Bart turns, hopefully.

SCENE 7 CONT'D

SPIROGRAPH MAN (CONT'D)

Did you know there's a direct correlation between the decline of Spirographs and the rise in gang activity? Think about it.

BART

I will.

SPIROGRAPH MAN

(BITTER) No you won't

He goes back to his spirograph.

EXT. OLD MINE SHAFT

A sign reads: "Dangerous Abandoned Mine--Children Under Six Proceed With Extreme Caution."

INT. MINE SHAFT

Bart has ridden a cart down into the mine. He has a flashlight taped to his baseball cap.

BART

Have you seen Milhouse?

We see he's talking to a race of big-eyed, transluscent, lightly-glowing CHILDREN. (We can see their hearts beating.) They shrink and blink in the bright light, and shake their heads grimly.

BART

Okay, thanks.

Bart starts to leave.

CAVEPERSON

Come back with vitamin C.

EXT. MINE SHAFT

Bart emerges, suddenly has an epiphany, and **SNAPS** his fingers.

SCENE 7 CONT'D

BART

Wait, I know where Milhouse is!

EXT. SIMPSON HOUSE - ESTABLISHING - BART'S TREEHOUSE SCENE 8

INT. TREEHOUSE - BART'S POV

Bart scans the walls of the treehouse.

BART

Oh, I guess I don't know where Milhouse... Oh, there he is.

We see that Milhouse is in the one corner Bart hadn't looked.

MILHOUSE

Stay away from me, Bart. I'm not going back. I'm not cut out to be a star.

BART

But Milhouse, being a star is every patriotic American's dream.

MILHOUSE

Not mine. It's a sham, Bart. You get up on that big screen pretending to be a hero, but you're not. The real heroes are out there, toiling day and night on more important things.

BART

(NODDING SAGELY) Television.

MILHOUSE

No! Curing heart disease and wiping out world hunger.

SCENE 8 CONT'D

BART

But they haven't cured anything. Heart disease and world hunger are still rampant. Those do-gooders are all a bunch of well meaning but pitiful losers. Every last one of them. Want results? You have to go to the Schwarzeneggers, the Stallones, and, to a lesser extent, the Van Dammes.

Suddenly the tranquility is shattered by the sound of **WHIRRING** helicopter blades. We see a silhouetted figure hanging from a rope. He jumps gracefully into the treehouse. The light hits him and we see it's...

BART/MILHOUSE

Mickey Rooney!

MICKEY ROONEY

(VERY OUT OF BREATH) Hi Milhouse. The studio sent me to talk to you, being a former child star myself and the number one box office draw from 1939 through 1940.

BART

Wow, spanning two decades.

MILHOUSE

How'd you find us?

MICKEY ROONEY

They tapped your treehouse phone.

SCENE 8 CONT'D

We see the classic two paper cups on a string with an obvious second string coming out of the middle. (We follow it out of the treehouse and down to an incredibly sophisticated surveillance van jammed with electronics. We see the producer and director huddled around another paper cup on a string.)

BACK TO TREEHOUSE

MICKEY ROONEY

Milhouse, you can't quit this movie. I've seen your work. It's good, very good. Van Johnson good.

MILHOUSE

I know I'm good. Movie stardom is just so hollow.

MICKEY ROONEY

Hollow? The only thing in show business that's hollow is the music industry. C'mon, Milhouse, you have to do this. If not for yourself, then for the movie-going public, and for the foreign markets, more important than ever nowadays... and finally, for me, the Mickster.

MILHOUSE

No.

MICKEY ROONEY

(SIGH) All right, I tried.

He turns and puts a hand on Bart's shoulder.

SCENE 8 CONT'D

MICKEY ROONEY (CONT'D)

(SLYLY TO BART) Fortunately we have a perfectly good Fallout Boy right here.

Bart looks extremely hopeful.

SMASH CUT TO:

Mickey Rooney, made up to look like Milhouse as Fallout Boy, capers energetically in front of the stunned producer and director.

MICKEY ROONEY

(SELLING IT) Jiminy jillikers, jiminy jillikers, jiminy jillikers!

The producer and director look at each other.

DIRECTOR

We're shutting down production.

PRODUCER

We don't have any money left anyway.

QUIMBY

There's, uh, a hundred thousand dollar leaving town tax.

EXT. STREET

The townspeople watch sadly as the caravan of movie people drive off. Mickey addresses the town sadly.

SCENE 8 CONT'D

MICKEY

Well, I hope you're all satisfied. You've bankrupted a bunch of naive movie folks. They're from Hollywood, where values are different. They weren't thinking about the money. They just wanted to tell a story. A story about a radioactive man. And you slick small towners took them for all they were worth.

The townspeople hang their heads.

OTTO

Should we give them some of their money back?

QUIMBY

No.

A helicopter **SWOOPS** down and lowers a ladder for Mickey.

HELICOPTER PILOT (O.S.)

(THROUGH MEGAPHONE) Hurry, Mr. Rooney! We've got a disenchanted little girl in a jello pudding commercial.

MICKEY ROONEY

I can play that.

Mickey grabs the ladder, and they fly off into the distance.

SCENE 8 CONT'D

EXT. HOLLYWOOD AND VINE

We can see the "Hollywood" sign on the hills in the background. The Winnebagos pull to a stop in front of a large CROWD of caring Hollywood people who are holding signs that say "Welcome Troubled Production" etc.

The producer and director get out of their Winnebago and are hugged by members of the caring crowd.

SHALLOW LOOKING HOLLYWOODITE

We know you don't have any money left,

but that doesn't matter. Just take

whatever you need from our boutiques

until you get back on your feet.

PRODUCER

Thank God we're back in Hollywood,

where people treat each other right.

We PULL BACK on the idyllic heart-warming scene of a beautifully clean, friendly Hollywood with lots of flowers (people waving "hello" to each other, etc.) as "Lean On Me" begins to **PLAY**.

FADE OUT:

THE END